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Ending Story: The Power of Punk!

This summer when I was in Japan, I spent a couple of nights in a medium sized city in the South of Japan. One night I went out wandering around by myself. I went into a reggae bar and ordered a coke and started to chatting with the bartenders. Chatting is a rough term, because they didn't really speak English and I spoke maybe 40 words of Japanese (typical Ugly American!). But we were talking about reggae music and using our hands to pantomime our conversations. I mentioned punk (making the hand signal for Mohawk) and they both got really excited. The guy who owned the bar started saying "Nu Yahark, Hah r Co" again and again. I shook my head that I didn't understand. Finally he brought over a pad of paper and wrote down Sick of it All, Agnostic Front, Youth of Today and a few other bands! I realized that he was saying New York Hardcore!

Quickly transported to the music of my youth, I started to talk about some of the bands on his list that I'd seen live. We talked about him watching the bands on video and very quickly we were singing our favorite lyrics together! The other bartender says: "Show him Japanese Hardcore". And the bartender nods and takes off his shirt. He is COVERED with the most beautiful tattoos I've ever seen in my life. Dragons cover both arms and shoulders with kanji characters running up both of his arms. As I stared at his tattoos, I noticed that he was missing part of one of his little finger! Oh shit, I said to myself — Yakuza!

The Yakuza are Japanese Gangsters and have a long history in Japan. But they are pretty serious, witness that when someone fucks up in the Yakuza, they often cut off part of one of your fingers! Suddenly it dawns on me that this place is filling up with Yakuza! It is about 12:30 and the place is filling up with tough guys and hookers (prostitution is legal in Japan till midnight).

So I excuse myself and run back to my hotel. The bartenders probably figured that they had scared the gaijin. But I surprised them both when I returned with my travelling CD collection! The owner of the club and I took over the DJ booth and started playing our favorite tunes! We would each play a song for each other and the club was grooving to the punk and hardcore sounds . . . We laughed and sang the songs we knew! The crowd was definitely getting into the experience. I heard some incredible Japanese hardcore and was wowed by this guy's record collection.

I stayed until four am, listening to and playing tunes. When I left, I gave him a couple of my harder to find CD's and went back to my hotel to sleep!

King Maxwell's

SNOTRAG

Volume 2 #4. Fall 1999



Crazy Pittsburgh Punk Bizness!

Featuring Interviews with Brother Inferior and Broken. Plus a billion photographs from your favorite bands. Submachine, Aus Rotten, The Ultimates, The Razzels, The Hellcopters, Broken, Stratego, The Supersuckers, Jumbo, Control Group, Harem Scarum, Spazm 151, Bedford, Gunspiking, and Underprivileged Nation. Rock on Yinzers!

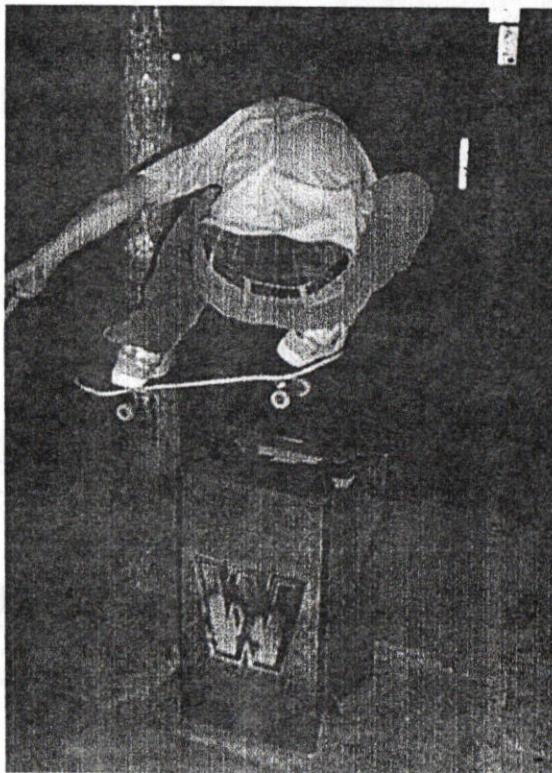
Welcome Back to The Snotrag

Thanks for picking up this issue of the Snotrag. I'm loving Pittsburgh and frankly my biggest problem is that I go to too many shows & take way too many photographs. And then when I go to make the 'zine I never have enough space. This zine continues my practice of mixing punk with politics (a match made in heaven in my frank opinion). This issue is a little short on politics, and a little long on music. I hope you all will enjoy my rants & outrageous photos etc. I work hard to get the shots & you should groove to the bizness! Some thanks: Gino & Annihilation Uprising, The Rejx, Aus Rotten & Dave & Corey & Eric. Pat & RSB, Gunspiking, Bryguy & Marie, Ron, The WPDU crew, Joe, STD, Anti-product, and of course Elena. And you for buying this thang! Support local music and media! Special thanks to Joe for helping me out with this issue. Look for the next one in the year 2000! (If we're all still around. . .)

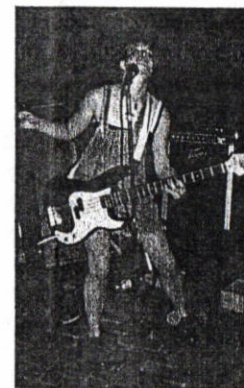
So I finished the Brother Inferior/Aus Rotten show and head out to the street. I'm hanging out & I meet these cool skaters. So I take a few shots. This one I like a bunch. Thanks nameless skaters.

Ungh.

I hit three shows last night — too many photos & all my clothes & body smell of smoke. My body is sore & tired, but psyched. But What an AWESOME city! Where in the country do 3+ great shows happen all on the SAME night & you get to go to all of them! Damn.



Underprivileged Nation
at the Peach Pitt. Ruh
Roh, Shaggy!



What Would Mumia Do?

It's easy to think that Mumia will always be alive. Despite expectations that he would be executed at any minute, Mumia has been able to stay alive on Death Row for years. With the execution hanging over his head for the supposed killing of a police officer, Mumia has retained his dignity and honor all the while inspiring activism across the globe.

We mustn't let ourselves get lured in to complacency about Mumia however. It is too easy to assume that the massive global movement to prevent his unjust execution will always stop the killing. This isn't the case, the movement to stop the killing of Mumia is made up of people who are simply people like you and me. All of us have things to do and other issues in our lives. It is important to realize that if we all took a day off and let someone else fight for Mumia then he would have no one, and the system would very quickly be able to execute him.

I'm a guilty as the next person — I remember a Mumia march in Philly a year ago that I planned to go to, and ran out of money. I remember the "important" things that I had to do that weekend, and I remember the awkward feeling when I talked to people who had gone. I realized that I had fucked up. I should have stepped up and gone.

The supreme court has just denied Mumia's appeal, and it looks like Tom Ridge is going to send another execution order. The time of Mumia's death is near, unless we all band together and stop it, we'll all have his blood on our hands. **Stop the Execution of Mumia!**



Bedford - and awesome band from western PA!



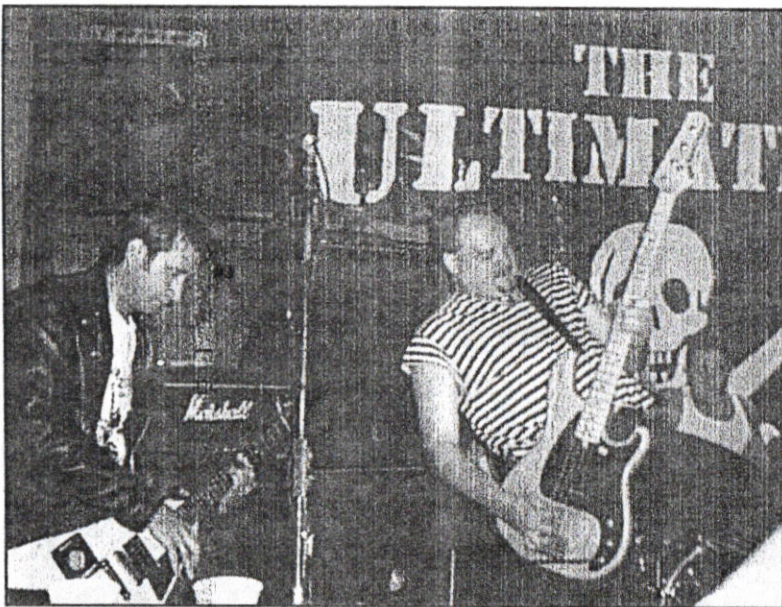
Pittsburgh's own Gun-spiking! Uh-oh, Here comes Kylie! Unfortunately, Reygan isn't in the photo — but she's the punkest of all!

Ah, what a cool gig this was at the Peach Pitt. I wandered down with some friends and we watched Bedford rock out the place. A cool emo-punk band, they played the coolest three-part harmonies — I'd love to see them play a gig with the Razzels. Man it would be power-pop heaven. Then gunspiking throbbed the crowd into submission with a healthy dose of grungy/crusty/hardcore/punk savagery. Then underprivileged nation showed up & kicked our asses. It was a good night.



Alex from Submachine —at the 31st St.

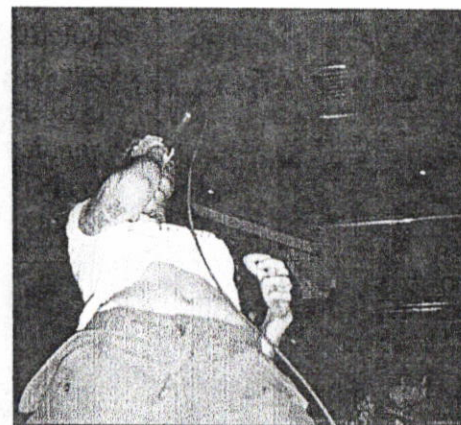




The Ultimates at their Record Release party — 31st St. pub



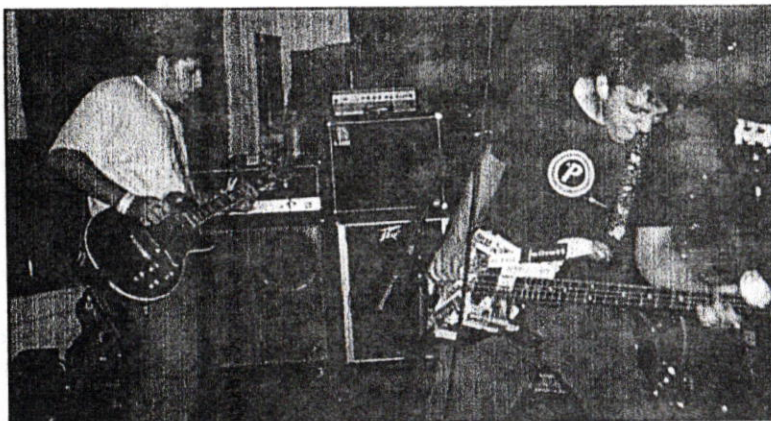
Silver Tongued Devil at the 31st St Pub. Get Hip party



Harem Scarem also featured on the COVER of this zine. This shot is from below during their rockin' set at the Primate freedom Tour! Ass kickin' rock!

Punks at the Primate Freedom Tour gig. Includes Dan & lead singer of Dairy Queens.

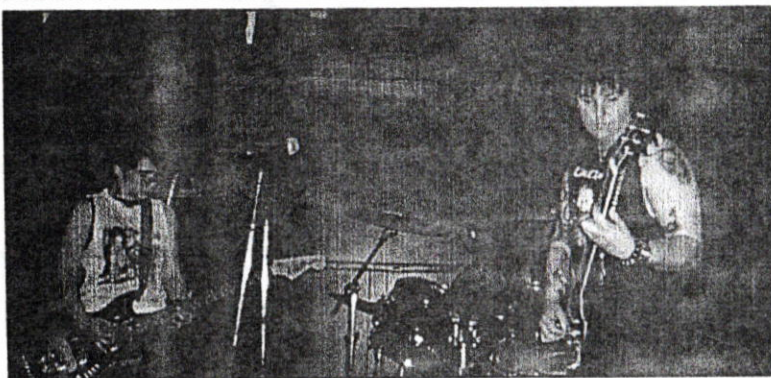




Stratego rock out! The power represented at the M.I.T.



Oi Polloi (above) and Harem Scarem (below) at the Primate Freedom Tour Show!



Record Reviews

The Ultimatics: The Viscous and the Glamorous CD. I'm growing more and more fond of the slashing guitar sound of Pittsburgh garage rock bands. The Ultimatics do it better than almost anyone. The songs are tight & about women, booze, chaos & rocking. Pretty cool all things considered. I heavily advise the record (in fact it has become a daily listen for me). I love Who took the fun out of rock & roll, and fuck California. 2637 S. 18th Street #2 Pittsburgh PA 15210

Stratego LP. This is a dense complex emo-ish post-punk record. I like the changes that drive the grooves on this record. The only bummer is that there is a big scratch on side two. PO BOX 1817 Goleta CA, 93116

Dairy Queens/Embalmed Alive 7". Embalmed alive combines grind-core vocals with cool punk guitars. The DQ's are one of the coolest bands of the century. This record doesn't capture their sound at it's best, but it showcases excellent vocals and a tight sound. Pledge and Burn Vacaville are the DQ hits that make this 7" rock. 533 Madison St. Fairfield CA, 94533

Harem Scarem 7" I didn't think this was as good as they were live. The poor recording quality hurts this awesome band. This record combines punk screaming with progressive guitar sounds. I like Corporate Pennies. PO BOX 14284 s.e. Portland OR, 97393-0284

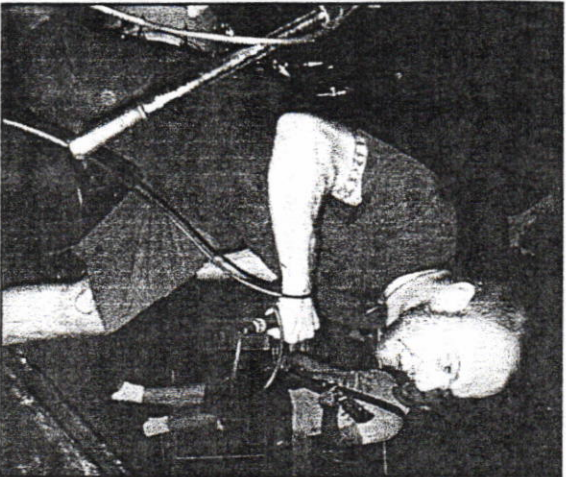
Broken/Restarts 7". Holy crap is this good. The restarts are a great British punk band with a touch of reggae. Social, loud, political and a chorus that includes a spitting! Broken just gets better every time I hear their records. They continue their reign of terror with this political 7". I think Broken's Excessive force is the winner of this cross-atlantic cooperation. PO BOX 1271 New Haven, CT06505-1271

Submachine: Sawed Off Shotgun CD. This is a great collection of 35 Submachine hits. I love this must-have punk collection, the guitars alone are enough to get it. Buy it to enjoy the Big Eye, Mongoloid, and A Wreck. PO BOX 71275 Pittsburgh, PA 15213

AntiProduct: The Deafening Silence of Grinding Gears LP. This is one of the best things I've ever heard. I listen to this album all the time and it continues to inspire me and make me think. It festers in their hearts, Modern Day F*word, and Corporate Tyrannicide are songs that I wish everyone on the planet could hear. Get this please.

Oi Polloi: Fuaim Catha LP. A wonderful anarchist punk record from these scottish lads. They were great live, very jovial in person and their record is even better! Rocking against the state! Bocs 'A Phuist 421 Eun Eideann, EH 11 1JD Alba/Scotland.

Brother Inferior



The day after Brother Inferior played in Pittsburgh, I was able to sit down for a half-hour to interview the band's lead singer Chad. Chad is quite long winded, and we were both pretty spacey. Add to this, the experimental interview questions, you get a strange interview. I'm glad it went down & thanks to Chad for sitting down with the King for this interview. Enjoy you crazy kids!

KING MAXWELL: We can start in the organic fashion . . .

Chad: Well a lot of the anarchist bands, we talk about the same kinds of issues. They are legitimate issues, however, I don't feel like enough bands stress that they are in the real world outside of our punk rock community that we are going to have to deal with. We can talk about being anti-sexist and anti-racist, and those are wonderful ideals to try to achieve. But it is important to bring out the flaws inherent in the system. But in the same sense, not too many people push a lot of solutions. And to me, the only possible solution is to organize. There are a million workers out there that have a lot of the grievances out there that we have. They just haven't taken the steps . . . they've been taught the word union is horrid. When you throw in any punk rock leftist philosophy they are going to shy away from it. But then again, they are thinking leftist philosophies without realizing they are doing it. And as far as any struggle succeeding, labor is going to have to be at the front of it. That means average every-day people who aren't in the punk scene. So those are the people who I want to talk about at our shows. Regardless of how many middle-class punks there are. Most of us, regardless of how middle class we were when we were going up, we are now poverty line, or upper-lower class. And those are the kind of people who should be at the forefront of any kind of change. I hesitate

the right to come into my city and be an asshole. Also, the Yale police are very heavy-handed with locals. There is a skateboard ordinance in New Haven. And these kids getting stopped - it's a big slap in the face for the kids.

KING MAXWELL: When I went to wake forest for a while - it is a lot like that. There were huge gates at the front & back of the university. If you were white you could just drive through . . .

JIM: racial profiling

KING MAXWELL: yeah, it was crazy, I'd drive in with black friends and suddenly we would need to show drivers licenses . . .

JIM: It's so hard in the city because it is interwoven in the city, it is so old. You can't help but trip across it. I see it every day. I work right across the street from Yale. It's a double-edged sword. Their hospital is one of the best in the world. But they are breeding people for the CIA! It was crazy when Tianamen square happened, and a lot of Chinese nationalists who were thinking about defecting where being spied upon. There were Chinese spies who were caught in my neighborhood!

KING MAXWELL: I want to ask about the next step for broken?

JIM: We decided to go with the elevator split six song CD. Mostly because he could get the album everywhere. When we do the full-length we'll do it out of our own pockets because we can move quicker investing in ourselves, than shopping around. "Put it out for us please, invest a couple of thousand dollars in Broken!" We are also trying to finagle the way around it. Us and React are looking into buying twenty-cd burners. We're looking into that. I would love to play a couple of shows and just buy some of those cd burners. This is going to put all the big rock and roll recording studios out of business who charge you umpteenth thousand dollars an hour to rush through a production. We can do this in a house and take our time and do it right, instead of feeling as though we've run out of our band budget and have to make hasty decisions.

KING MAXWELL: CD recording tech is cheap as hell. I might buy one in the next few years.

JIM: it's all available it just cost a lot. And blanks are cheap as hell.

KING MAXWELL: That is the scam, CD's cost two bucks . . . how do they sell it for fifteen.

JIM: We're gonna do it raw with the seven inch booklet. I know Aus Rotten do the big booklet with the posters - we're gonna keep it smaller, easier to mail. When we do it ourselves its gonna be really different.

KING MAXWELL: Tours in the future?

JIM: Now that react is back, we are going to figure out Germany - get some stuff booked and we'll go from there.

KING MAXWELL: The last question - If you were trapped on the desert Island with one person, one album and one thing, what would you choose?

JIM: My wife, cuz if I didn't say that she'd come over here and say "you asshole" <laughs>. Thing, I'd take my cats. And album oh boy . . . something that would motivate me to live on a desert island. . . I'd have to say Negative Ap-proach - Tied Down.

King Maxwell: Thanks Jim

Jim: No problem.

years and years whenever I was growing up whenever I met a holocaust survivor . . . My bass player, Wolfie's dad was a survivor of Auschwitz. He's dead now he just passed a few years ago. But you hear this "never again, never again". But it's happening all over again. And that is what disgusted me! And Rwanda too. I know why they acted in Europe because if that dominoed in Europe we wouldn't have a stable trading partner. That's the reason why we jumped in. Unless they've got something there we need, we just say 'fuck em'.

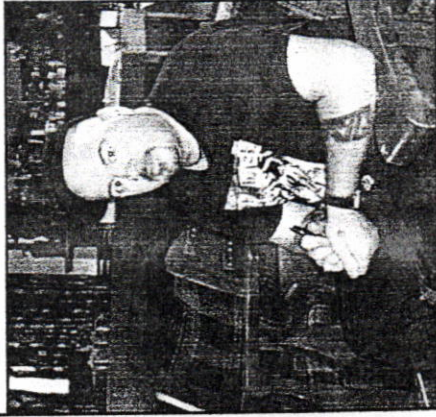
KING MAXWELL: Let me switch it up and move away from Bosnia.

One of the songs I love on the We're Fucked Seven-inch, is "college town". Tell me a little about your perspective about Yale and New Haven.

JIM: Yale is a tax-free institution, it's one of the oldest universities in the country. I wasn't born in New Haven, but I've lived there since I was five. I pretty much grew up there. There is definitely an air of elitism. Some of the poorest neighborhoods in the country are right up against Yale. So there is no in-between, there is like ultra-poor and ultra-rich right next to each other. They just build up their police force, they have their own private police force, which are basically the same as New Haven police officers. I think they get higher pay if they work for Yale. If you look at Yale, it's a fortress - it's all gated and all these high metal gates. In an instant they could shut it up. When I was a kid, they used to open up a lot of things - you could go to the film society and see cool movies. I used to be a DJ at WYVC which is the Yale radio station, I took a course at Yale. All this was open to the public, but then they cancelled all that stuff. Gradually I've seen all this removal of the public out of Yale. I don't hate every Yale kid, when they walk into be a doctor. And some of the kids who have really worked to be there - I see these kids from China who have really worked to be there. Some of

the kids like Biffie and Miffie, "I play football" "I'm going to be a lawyer" . . . move back home.

It's the classic townie disputes sometimes. There is an air to a lot of these students - Biffie and Miffie frat-boy types. If you go to a restaurant around campus they'll jump in front of you and look at you funny. They don't say that, but you can smell it. Somebody's shit doesn't stink! If you are in a store, they'll just reach around you. Who gave you



Oklahoma Hardcore!

to us the word revolution . . . but I believe it. It doesn't need to be so hostile. But it is a word I try to shy away from. You have to change minds before you change people.

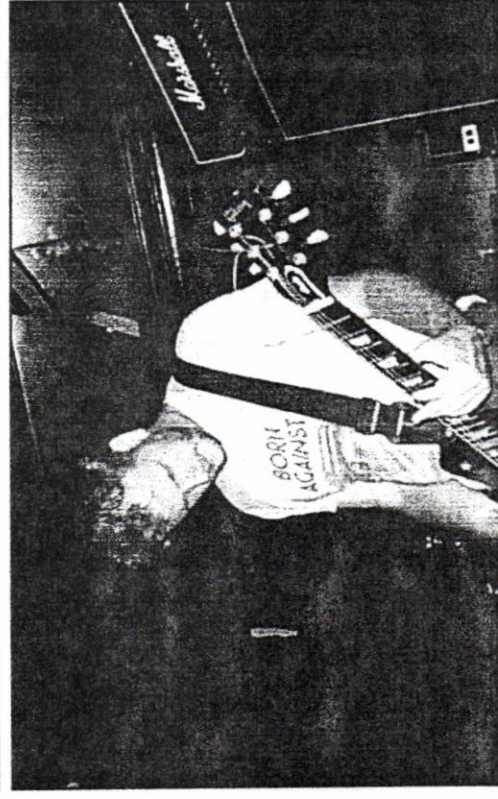
KING MAXWELL: I think that building connections for punk is really important. In a lot of ways we are very insular. We don't think about . . . you were talking last night about the show about knowing labor history & knowing who is doing labor organizing in your city. I bet 90% of the people who were there last night have no idea who that is. Especially in Pittsburgh - we have lots of labor uprisings, massive history if organizing. And the state of organized labor is so dead right now . . . it makes me sad.

Chad: Yeah, even just to bring it up is . . . I've finally started to get people at my warehouse to talk about organizing ourselves. Not for the IWU, I am a member - you know whatever, I'm into that history.

When I organize people, I want it to be for them and connect with people. It doesn't have to be through the IWU - you don't need a union, you form one.

KING MAXWELL: I've done a lot of work organizing graduate students, and that is really important. At Pitt, we are setting up a shop inside the university before we look for any kind of organization. You need to have a union structure before you affiliate or connect with a larger union or the politics of the larger union, and your international can jack you.

Chad: I understand why people are so turned off by union talk. Be-



Brother Inferior Interview

cause the big bosses have been bought off for the last forty years. They are nothing but suck-ups to fucking bosses. What's the fucking point if you just replace the boss with another boss. Until the workers actually work together and make a difference in the larger scale, it is just going to be a bunch of bullshit politics.

KING MAXWELL: Is the list of band members the same as it is on the CD?

Chad: Well it's a little different. It started out pretty much the same for the first four years. It was myself and Ryan. I sing and I write the lyrics – up to this point. Ryan plays guitar. Grant plays bass who is into metal. And Jason Garvey on drums. Previously we had Alex Simmons playing bass. He quit after the 97 tour – he was into it, but not our kind of music. He's a lot more creative than what we were doing. He is more into "rock" and "indie-rock". Plus touring for months at a time is hard, plus he has two kids now, so he is living the life back home. And he is playing with None of the Above.



And Mike our drummer just quit at the end of last year. He got disenfranchised – tired of a lot of stuff. Got more into playing Oi, sick of the bullshit in the punk scene. Dan played with us on the first record. Dan used to be in the most incredible band I've ever seen. Called the Illegitimate Sons of Jackie O. They were awesome . . . the greatest show I've seen was in Dan's bedroom with ten people. . . as rocking a show as I ever saw. But now it's me Ryan, Grant and Garvey. We have just recorded with this lineup for the first time, but it's not out yet. It's for the European tour 7". The new stuff is a lot faster – it's the only real difference with the lineup changes, and I think we were going in that direction anyway.

KING MAXWELL: I wanted to talk a little bit about gender politics. Songs like "More than just a crime" and "Chivalry's dead". What do you think about gender politics inside and outside of the punk scene?

Chad: That's a hard one. . .

KING MAXWELL: it's my job to push your buttons <laughs>

Jim Broken Speaketh!

there. There were just thousands and thousands of kids. And those guys all got sick that night, so it was also lame. That was really good. The most fucked up time over there – I got strip searched with Nausea in Sweden. They were like "welcome to sweden, show us your testicles". They took the women away and had female agents on the other side, this is at a time when genital piercings were really new, and I guess Amy had a whole bunch of them and you could hear all these Swedish customs agents in amazement. They must be laughing at Amy's genital piercings. The other fucked time was when we went to Yugoslavia, when that war was kicking off, and it was really tense. We went through a no-mans land with machine guns pointed at us and we were like, "Okay, if they don't let us in we'll have a couple of days off in Austria". They let us in and the shows went okay, but it was 1991 and it was right before all that stuff took off. All the genocide and stuff. It was a real eye opener to meet all these people and understand why they hated each other. It was sad when we left because we knew that a big thing was going to happen. You drive down the highway and you could see the anti-aircraft guns. . .

KING MAXWELL: This is a wild thing to think about. You know, a lot of people have songs about Bosnia. When you did the poster for the Aus Rotten show in New Haven, it was about Bosnia.

JIM: That was the height of the bombing campaign. It made me feel mixed up inside. At the same time you don't want war. But it was time to stop this! It's a little too late. A couple of times I've been in Europe and people were like "you fucking Americans stink". They were like going off about Mumia Abu Jamal, who I totally sympathize with. But at the same time, Genocide was being waged in Bosnia – this was like 93-94. I was in the Netherlands. I was like "It's good that you know about Mumia Abu Jamal, and I agree that capital punishment is a really bad thing, but why are you mad at me? You're the ones that have holocaust part two happening in your backyard! And when my country gets involved you're going to hate us even more." And another guy came up to me and bought me a drink goes, "you're a smart american, don't listen to him".

KING MAXWELL: It must be weird to write a song or do a benefit when you've actually been there.

JIM: I understand that everybody can't be there, and I'm not the authority. But you're right that there is a lot more feeling to it. That flyer is just like how I feel. "The Human Race Doesn't Fucking Get It!" For

we heard rumors that the train station was totally occupied by police who were just waiting to arrest rioters. In all the chaos a surge came by and pushed me to the ground. I tripped on a garbage can. I hit the ground and I thought I was going to get stomped on. Luckily these people picked me up. My hands were all cut up from the fall. I lost the people I was with. . . I was like "Okay, it's survival time". So I ran down this side street and the police closed off either side and started launching tear gas down the street at us. This old man came out of this building and with this oven mitt on and threw it back at the police. In Berlin you can kick up parts of the sidewalk and use them as rocks to throw! So the

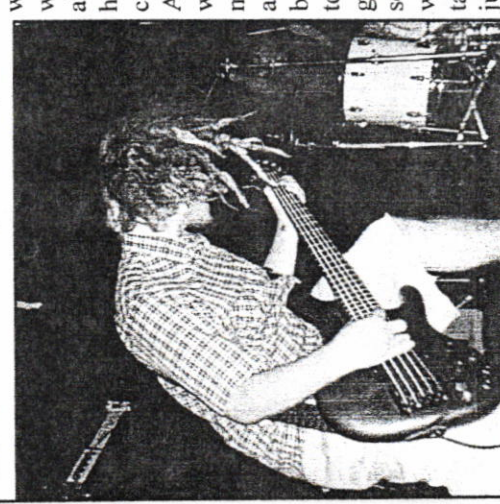


cops at the end of the street were called away somewhere else because they just pulled out - I ran out the other end of the street and ran away with some German metal-heads. One of them spoke English. I said I need to get back to Kreutzberg - and they helped me back to the neighborhood. When I got there, Nausea had just taken the stage. And as much as it was scary, I was having a great time! They looked at me and they were just laughing! So they played their set in this park and we saw the cops lining up on the subway tracks. I said something is going to happen - these guys aren't playing around.

Luckily we just had guitars to carry drum hardware, because I was afraid these cops were going to stompede this place because you could see them massing on the other side. Sure enough, they came in swinging. We were running through playgrounds with guitars and people running all around us. It was like a scene out of animal house. Burning dumpsters were flying down the street. It was one of the most intriguing thing I'd ever seen. All night long we were running in and out of bars and there were lots of hurt protesters and hurt police! There was one cop who was all burned. That was like "wow!" Another good gig was with Aus Rotten when they played Nordheim in this big amphitheater where they used to have Nazi night rallies in the 30s. It was in the middle of the woods. You can see the fire pits! You can see where they chipped the swastikas off the stone. Now it's some kind of resort, but it was an anti-fascist rally it was a huge production. Massive stage, where Hitler used to speak. They had learned a couple of broken songs, and I was so charged to have them be

"Welcome to Sweden, now show us your testicles."

Chad: It's a legitimate discussion and it's something I like to talk about, but I can only talk about it from a male point of view. There is a lot of fucked up thoughts in our heads. And a lot of fucked up shit that we do. I catch myself doing bullshit in regards to women in general. You catch yourself thinking stupid shit, and you try to trace back where it comes from. You've got to realize first of it all, that it's there. And nobody is better than anybody else, and any male that talks like he isn't, is at the forefront of the problem itself. Or anybody, because it is ingrained in women as much as men. And a lot of the stronger women are trying to take a stance, but some of them take an extreme stance of hating men or whatever. Now I don't think that is predominant, as a lot of the right



wing in the punk scene would say. "They're are all femi-nazi's and dykes & hate men." And all that crap that I think is bullshit. And a lot of this came out when a very good friend of mine, who I was seeing, and actually on the lp, she brought a lot of the bullshit to light for me. The sexual games in the hardcore scene. A lot of the issues were brought to life by talking to her. She would just call me on my bullshit. And you start to realize

"maybe I am as full of shit as everybody else." To get into the punk scene if you will - I believe the effort is worthwhile and some people are trying to eliminate the gender bullshit. Of course there is going to be a little bit of a separation - because we are separate genders. We aren't going to become some asexual species. It's the same thing with race relations. There is a big difference between assimilating something and appreciating or glorifying something for what it is. It doesn't need to be totally assimilated to appreciate it. We need to find that level of appreciation and understanding. That is the only real issue that I want to press at the shows. Wearing a "fuck sexism" patch at shows doesn't make you not sexist. We need to take steps to realize the shit we talk about behind closed doors is bullshit. It's a constant battle & it is frustrating. The ration is 90% white boys & 10% "other" and most of the boys don't realize the way they treat the women in the scene. They

don't listen to what they say, and it sickens me. That's the way we were all brought up. And the bullshit is going to be there. We are an extension of the society, and until we make the change ourselves, we aren't going to make fuck-all bit of difference. And that is all that I want to talk about at our shows. First thing we need to do is admit we are full of shit.

KING MAXWELL: I think that is really important. I think the key element is privilege. We point to gays & lesbians to fight for their rights—like it's their job to undertake the struggle.

Chad: But we're the ones with the problem!

KING MAXWELL: that is a fundamental turn that left-leaning people need to undertake. Rather than sloganeering, it's a realization that the change has to be internal.

Chad: You have to take steps within yourself and I feel as though I'm not perfect. And anyone who wants to try to make me feel as though I have to be can piss off. It's like being a vegan or having a beer or whatever. I mean if someone wants to offer you a bit of information or talk about something "Chad I think you're out of line when you did this"—but someone who starts pointing fingers at you who says that you're not righteous enough... What the fuck! You can call the PC police now,

because I'm a violator of several statutes... <laughs>

KING MAXWELL: Sorry, I have to split in a minute, but I wanted to ask you some surprise questions. I've been thinking about the interviews that I do are almost all the same!

They are almost like sports interviews—generic answers.

Chad: I like the conversation style... talk about what you think matters. We have to talk about the show, it's how we got here... The music is the vehicle, so we often talk about the same kind of stuff.

KING MAXWELL: as Silver tongued devil would say: "it's got to rock".

Chad: There are some political bands that I wasn't into musically, but the politics can draw me. And that just amplifies it 100 fold.

KING MAXWELL: It's like meeting someone who is really cool versus an



apartment. He helped me make vinyl stickers last year and both of us almost asphyxiated from the toxic fumes and the ink. And he has to live there! For days afterwards... "that shit is killing me!". So we don't make vinyl stickers <laughs>. But we make stickers & patches. Like I said if we don't help each other out, then why bother. It'll be like fighting it out on your own. If there are other people around why fight alone? It's kinda cool with the art to see someone else's conception of what you are all about? My artwork is all geared toward bands lately. That's all I have time to do. Eventually I'd like to do more broad things with artwork. Music is my thing, until the kids let go!

KING MAXWELL: You were talking about touring England, how about the United States?

JIM: Just the northeast. As far out as Pittsburgh, and DC. We would like to get further out, but as you get older you have more established jobs and some of us own property and can't just leave. We need to plan things out. Fortunately in the Northeast, there is a lot of cities close by. Including Canada, which we want to hit. Out west, everything is so far apart that's too time consuming. Europe, we can fly in there and the cities are so close. Plus from the East Coast it's cheap to fly to Europe. It's cheaper to fly to Europe than to the west! We are planning on going to Germany next year. I've been through that area with other bands.

KING MAXWELL: You've done Europe with Aus Rotten right?

JIM: I've done Europe with Nausea, had a long tour with Nausea—that was like 9 years ago. I went back with Aus Rotten. I've been back on my own. I brought my wife over to show her what it was all about. Germany I'd have to say is the best country to tour in. They communicate with each other and Germany is the size of Wisconsin. So you can get somewhere if you have to in a few hours.

KING MAXWELL: What would you say is your best touring story is?

JIM: As far as best show or getting fucked with?

KING MAXWELL: Give me both.

JIM: One of the best shows I ever saw, when I was roadying for Nausea. In Berlin, Mayday 1991, they played an outdoor festival in Kreuzberg neighborhood. Mayday is huge there, it's like riot day. In the morning I went out for a march in Kreuzberg with a few people in the band. I marched into East Berlin, a huge protest march we go around these neighborhoods. I'll tell you this right now for the record. Berlin has changed so much recently, it's not like this anymore. I went back in '97 and it's totally changed. But right after the wall came down and the city was in a big transition phase. We marched over to the east and all of the sudden the march was stopped by a giant police line. People were just massing up. And the tear gas just flew and the people just went berserk. Some people ran to a train station—

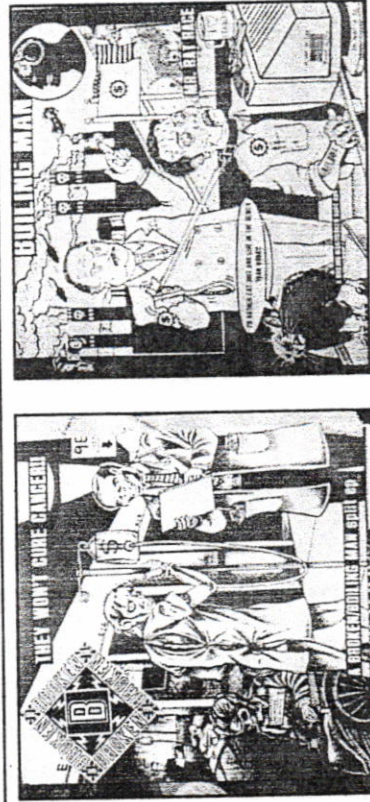
Brother Inferior Interview

JIM: Connecticut scene, for how small it is, there is a lot of division. People are really subdivided into their genres. When I first got into punk rock, punk and hardcore were the same thing. About the mid-80's, especially coming out of New York, the more macho end of it started coming out. And Connecticut was the cradle of straight-edge for many years. Bands like Youth of Today and Scared Straight. We would never cross over and do shows with each other, but there was always an understanding. Like I used to work for Revelation Records, the guy who ran that was my roommate at one time. We used to do all the busy work, putting covers together – all in our living room. Revelation became one of the biggest labels for straight-edge hardcore. We used to joke around, what if they knew that these big studded spiky-topped punks were answering the mail for a bunch of little kids it was pretty funny! That's not really going on anymore. Revelation packed up and moved out west. Things come and go – since we are so close to two big cities. Bands break up. There is always another band around the corner. Some high school band will get going really good, and then they'll break up because they'll go to college. The ones that are dedicated tend to be post-college. If they are doing it then, then they'll be around. As far as zines, they come and go. Someone will put one out for a couple of issues. Like the React guys, they are really hyper-productive. They have a house up in Northern Connecticut. I'm envious of them. They share it all. We just have to get up there, it's about an hour north. I've helped them out with artwork and stuff. It's good in that sense.

KING MAXWELL: That was one of the things that amazed me the most. Between Picasso, you, Todd and all these different artists trading album covers & T-shirts. It must be pretty cool to have a network of artists.

JIM: Picasso has really helped out making T-shirts. He has it set up in his

The covers for the split Boiling Man/Broken 7" the lead singers for each band did the art for the other band's side. A good example of the shared



asshole.

Chad: I met Dave Mustaine – who is a total prick <laughs>
KING MAXWELL: Yeah, when I was a young hardcore kid, I met the guys from Into Another who were the coolest guys, and even though I thought the band's music was horrible (at first). Once you get to know em...

Chad: You start to appreciate them.

KING MAXWELL: So I was thinking about tough questions to throw people for a loop. Maybe a little humorous...

Chad: I do have a sense of humor...

KING MAXWELL: Okay, what do you usually carry in your pockets? (I would usually ask someone who didn't just wake up!)

Chad: While we're on tour I carry my change & my earplugs. I usually never carry a wallet – but I recently bought a wallet, but I bought a wallet for the tour. In the sentimental cheesy sense, I wanted a picture of my girlfriend that I wanted to carry with me. So I have that. That and my keys who have to be attached. I've lost my keys in drunken stupor's more times than I can count.

KING MAXWELL: Me too – I just have to keep em attached.

Chad: That and a Guinness pocketknife bottle opener. One must always be prepared to drink the Guinness.

KING MAXWELL: Okay, what is the guiltiest record in your collection?

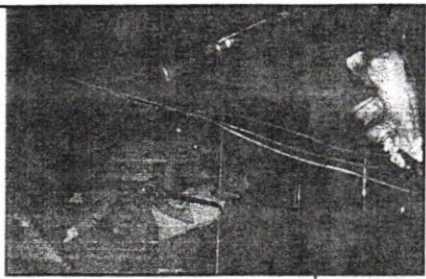
Chad: there is going to be different aspects of this... people can take it for what you want. I don't have it on record, but I do have a cassette copy of Skrewdriver's White Rider.

KING MAXWELL: That's definitely a cringe

Chad: You can call this a justification if you want. Unless you can fight your enemies with humor. If you are gonna run from them, or cringe everytime you listen to skrewdriver, and not listen to it. And not hear



Brother Inferior



the funniest damn record you've ever heard... it is so romantic man... you can't imagine that someone could be serious when they listen to this... <collapses into laughter> I have GG. Allin's "Eat my fuck" which isn't too rare in the punk community. And as a pride issue, I have the entire village people collection on vinyl. Including the "cruisin'" picture disk, the gatefold to can't stop the music. The gatefold to "live & sleazy". The Action-man limited edition 7" and all the original vinyl. You can't compare to hotcop!

KING MAXWELL: If you had to be any Muppet, which one would you be? Chad: I'd rather have someone tell me who they thought I would be most appropriate as. But given the choice, I liked Dr. Teeth. Everyone is going to say Animal, so I can't say animal. He seems to be the common punk-rock idol. But Dr. Teeth had class. He was suave - he had the sweet tooth.

KING MAXWELL: What is your favorite euphemism for taking a shit?

Chad: Hmmm. On the first tour, somebody said they had to take a monster truck driving shit. And so it became a term whenever you were going to go "drive the monster truck". Dropping the kids off at the pool is a classic!

KING MAXWELL: What is your best scar story?

Chad: That was a drunken 4 o'clock in the morning jumping over a fence... I mean really drunk, the fence collapsed. But probably my favorite - when I was about 12 years old, I was really self-destructive (which I still am), and my parents had put down a foundation to build an addition onto their house. It was all just cement, and me being my extremely destructive self, decided to take all this lighter fluid and light it on fire. I started throwing shit into it to see what would happen. And I threw these paint-pens (you used to sniff them) into the fire. They exploded & hit me in the chest. The section of my shirt burned out immediately - about the size of a half-dollar. I fell down & put it out. But for the next three weeks I had to sit around with no skin on that spot. I had to bullshit my way out of my parents noticing the huge black mark on the foundation, and I've also got this serious burning - it lasted for a week. I figured that was punishment enough, I didn't need them to beat me!

KING MAXWELL: Thanks Chad

Chad: Thank you.

Brother Inferior: Anthems '94-'97. A gigantic cd of great Brother Inferior tunes (35 to be exact)! The quality ranges, but is definitely better than average. The rock is political and loud. Bridging the sounds between hardcore & punk BI do an awesome thing by putting this out. Plus it was only five bucks! Get it from: Sensual Underground Ministries. PO BOX 8545. Tulsa Ok. 74101-8485

-Broken-

KING MAXWELL: What was the inception of Broken, I know you were in Malachi Krunch?

JIM: Yeah, Wolfe was in Malachi Krunch. But Malachi Krunch has a kamikaze ending, some of the other fellows fell into serious drug usage. They were also friends from junior high school, so it wasn't like fuck you asshole get out of here - instead we were like "get help". I got married shortly there after. I decided to start a band with an old roommate of mine. We did, we got a drummer and Wolfe came in and Bill came in after the Pist broke up. And that's where we are now. Been together for five years.

KING MAXWELL: You have a seven-inch with boiling man. And the "We're Fucked EP"...

JIM: And the No Future EP. Dave (Aus Rotten) and Rotten Propaganda put that out. Right now we are working on a 3-way split with Boiling man and React on a CD. It's gonna be six songs for each band... 666!

<laughs> That's gonna be on Elevator Music. We are also looking at a full length by the end of the year. We have a ton of seven inches & now it's time to get on a full length.

KING MAXWELL: You have a new seven-inch right?

JIM: Yeah, it's a split with the Restarts from England who we toured with last year in England. I put that out, it's hot off the presses. I haven't even gotten it out to the distributors yet.

KING MAXWELL: But I got one <laughs> It must be kind of wild to share all those members with those two bands. Do you three bands play a lot of gigs together?

JIM: Yeah, we do play a lot of gigs together. Those kinds of shows work well for us. Especially with Tarn being the drummer, we try to space it out so we don't tire him out! Another band can sit in between in the lineup & not tire out. There is a lot of cooperation with the three bands.

KING MAXWELL: That's pretty amazing!

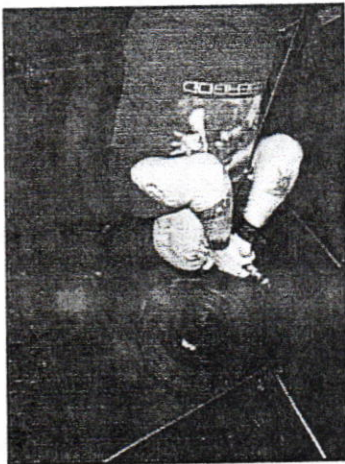
JIM: the other thing is that Connecticut is a pretty small scene! And if we don't stick together the whole thing will die. We could have ran off to New York or Boston years ago. But it is more feasible to stay in Connecticut, it's cheaper than living in either one of those places. But it is still fairly easy to get to either of those places.

KING MAXWELL: You are within striking distance.

JIM: Yeah, absolutely. New York City is an hour and a half away from New Haven. And Boston is two hours away.

KING MAXWELL: What about the other bands, zines, record labels in Connecticut?

Interview with Jim Broken!



After hearing Broken's seven inch and seeing them in New Haven I was pretty excited to get at the power behind the noise. I was psyched when I heard that he and his wife Nancy were travelling to Pittsburgh. I managed to fit in a few minutes to chat with Jim.

Jim and I got to talk about Broken, International politics, heard his favorite roadie stories, and talked about living in a college town.

Throughout the interview I was impressed with Jim's friendly low-key manner and smart things to say. Here is what we talked about.

KING MAXWELL: What are the names of the band members & what are the instruments they play?

JIM: Me, Jim Martin I sing. Wolf on bass, Tarn on drums, Bill Chamberlain on guitar, and we have a new guitar player silent Jay from boiling man.

KING MAXWELL: Silent Jay?

JIM: Yeah, he never talks.

KING MAXWELL: Silent Jay and the wolf, sounds like a pretty good rhythm section. <laughs>

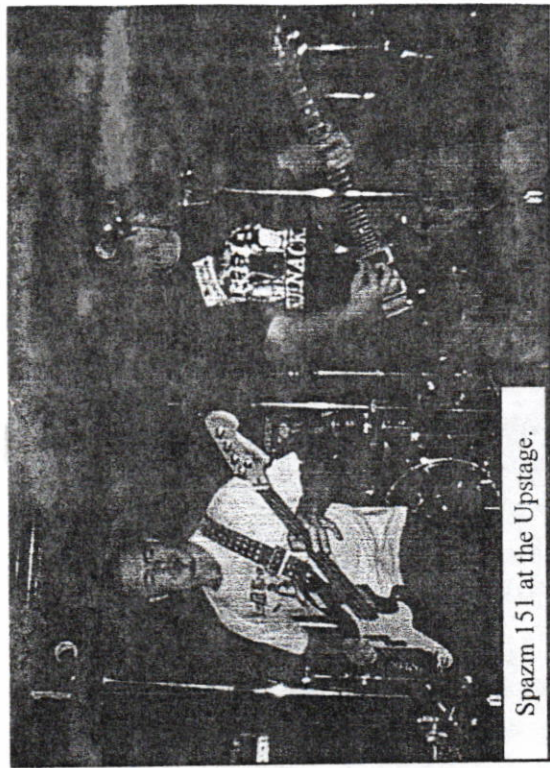
JIM: Jay is a good kid, he just came on board. Now we have two members of boiling man in Broken.

KING MAXWELL: And you have the guitarist from React. Is that ever weird?

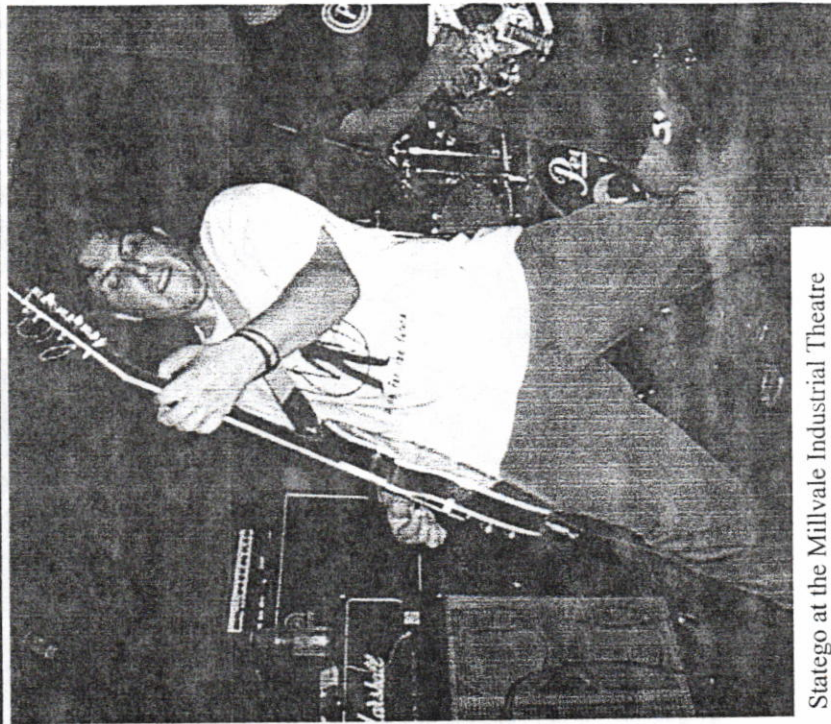
JIM: No, we all work pretty well together – communicate what gigs we are going to come to. We all have our own practice nights. Unless something outrageous happens, we all cooperate, none of us get pissed. We are lucky that it works and that nobody gets burnt. React just went on tour for a month, so we couldn't do too much. Since Jay came on we've practiced with Jay and without Bill. Now last night, they were supposed to practice without me because I'm in Pittsburgh. That will be the first time Jay and Bill get to play together. I'm curious how that goes when I get back.

KING MAXWELL: So Bill hasn't yet played with Silent Jay?

JIM: Yeah, he knows about him, but they haven't played together.

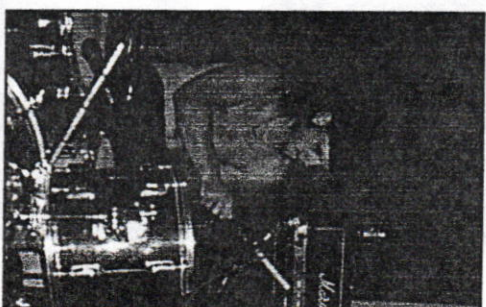
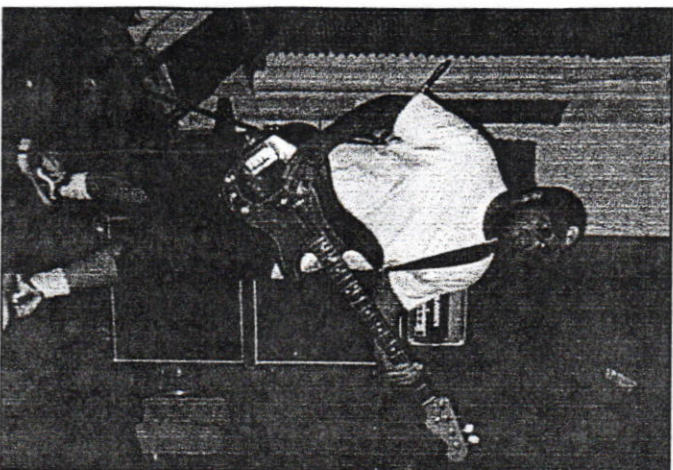
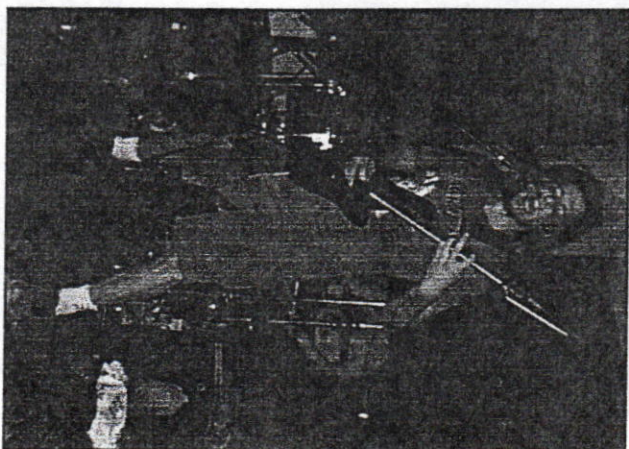


Spazm 151 at the Upstage.

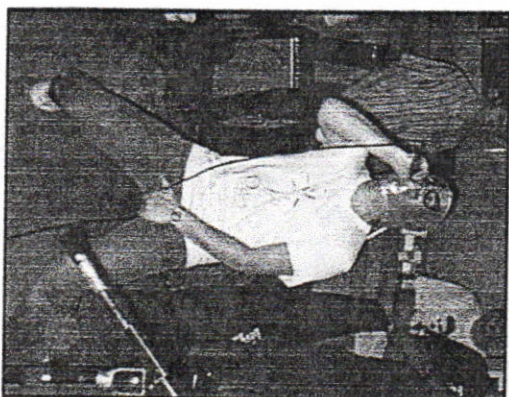


Statego at the Millvale Industrial Theatre

Jumbo is one of the coolest pittsburgh bands around these days. They play metal — but they DIY. But I'm totally psyched to have been able to have seen their high energy rockin' shows. Here they are rocking at the Milvale Industrial theatre.



Control Group! It doesn't get much stranger than this...



Hmmm. What a strange and cool band. Twisted rhythms and obscure sounds driven by a throbbing noise!

